

W.A.

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À Madame
EUGÉNIE DE DONIMIRSKA.

À la Campagne.

Suite de cinq Morceaux

pour

PIANO

par

THÉODORE LESCHETIZKY.

OP. 40.

- N° 1. *Jeu des ondes.* (Wellen und Wogen) Etude.
- N° 2. *Consolation.* Romance.
- N° 3. *Primula veris.* Intermezzo.
- N° 4. *Mélodie à la Mazurka.*
- N° 5. *Danse à la Russe.*

Complet Pr. M. 5.

Séparément: N° 1. N° 2. N° 3. N° 4. N° 5.
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Institute of Composers, Leipzig

W. ZADOKOWITZ
sklad muz.

Jeu des ondes. (Wellen und Wogen.)

Etude.

Th. Leschetizky, Op. 40 N°1.

Molto Allegro.

PIANO.

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The first system begins with a treble staff melody and a bass staff accompaniment. The second system features a treble staff melody with 'cresc.' and 'dim.' markings. The third system has a treble staff melody with 'p' and 'm.g.' markings. The fourth system has a treble staff melody with 'cresc.' markings. The score includes various musical notations such as notes, rests, and dynamic markings.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, featuring a series of eighth and sixteenth notes, with a long, sweeping line that spans across the first and second staves. The bass staff provides a simple harmonic accompaniment, consisting of single notes and chords. The piece concludes with a final chord in the bass staff, marked with a double bar line and a repeat sign.

Musical score for "The Song of the Lark" by George Gershwin. The score is in 3/4 time, key of D major (indicated by two sharps), and consists of 16 measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece begins with a piano (*mp*) dynamic. The melody features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The accompaniment consists of chords and single notes. The piece concludes with a *cresc.* (crescendo) marking and a final chord. The score is marked with a copyright symbol (©) and the number 10.

[illegible]

Musical score for "The Merry Widow" (No. 1). The score is written for piano (p) and includes a bass line. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system is marked "mp" (mezzo-piano) and the second system is marked "cresc." (crescendo). The score includes various musical notations such as notes, rests, and dynamic markings.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a basso continuo line. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on a treble clef staff, and the basso continuo is written on a bass clef staff. The melody consists of several measures, with some measures containing multiple notes beamed together. The basso continuo line provides harmonic support with chords and single notes. The score is divided into two systems by a double bar line. The first system contains the first two measures of the melody, and the second system contains the remaining measures. The melody ends with a final cadence. The basso continuo line also ends with a final cadence. The score is labeled "No. 1" in the bottom right corner.

The image shows a musical score for a song titled "Lied" by Franz Schubert, Op. 10, No. 1. The score is in G major, 2/4 time, and consists of two systems. The first system shows the piano introduction with a treble and bass staff. The second system shows the vocal entry with a treble staff and a bass staff. The tempo is marked "poco rall."

First system of musical notation. The treble clef staff contains a complex melodic line with many accidentals and fingerings (1, 2, 3, 4). The bass clef staff has a few notes, including a whole note chord marked *a tempo*. There are asterisks (*) between measures and a *Qo.* marking below the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings (2, 4, 3, 5). The bass clef staff has chords and single notes. A *cresc.* marking is present above the right-hand staff. Asterisks (*) are used as measure separators, and *Qo.* markings appear below the first and fourth measures.

Third system of musical notation. The treble clef staff features a melodic line with a dotted line indicating a slur across measures. The bass clef staff has a strong *f* (forte) dynamic marking. *m.d.* (moderato) and *m.g.* (moderato giusto) markings are present. Asterisks (*) are used as measure separators, and *Qo.* markings appear below the first and third measures.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and *m.d.* marking. The bass clef staff has a melodic line with a slur and *m.g.* marking. Asterisks (*) are used as measure separators.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and *dim.* (diminuendo) marking. The bass clef staff has a melodic line with a slur and *p* (piano) marking, followed by *poco rall.* (poco rallentando). Asterisks (*) are used as measure separators.

*

Tempo I.

This page contains six systems of musical notation for a piano piece, likely in G major or D minor (one sharp). The notation is arranged in two columns of three systems each. The first system begins with a treble clef, a key signature of one sharp, and a tempo marking of "Tempo I.". The first system includes a piano (*p*) dynamic, a *marcato* marking, and a *cresc.* (crescendo) marking. The second system includes a *dim.* (diminuendo) marking, a *m.d.* (mezzo-dolce) marking, and a *mf* (mezzo-forte) marking. The third system includes a *cresc.* marking. The fourth system includes a *f* (forte) marking and a *cresc.* marking. The fifth system includes a *dim.* marking and a *p* marking. The sixth system includes a *cresc.* marking. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the sixth system.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1). The left hand provides harmonic support with chords and single notes. Dynamics include *mf* and *p*. A *dim.* (diminuendo) marking is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (2, 5, 3, 3, 1, 3, 5, 4, 2). The left hand has chords and single notes. A *cresc.* (crescendo) marking is present in the right hand.

Third system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1). The left hand has chords and single notes. Dynamics include *f cresc.* and *m.g.* (mezzo-forte).

Fourth system of musical notation. The right hand features a melodic line with slurs and fingerings (3, 2, 5, 1, 3, 2, 5, 1, 3, 5, 4, 2). The left hand has chords and single notes. Dynamics include *sf* (sforzando), *m.g.*, *m.d.* (mezzo-dolce), and *f cresc.*.

Fifth system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1). The left hand has chords and single notes. Dynamics include *cresc e accelerando* and *sf*.

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